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ABSTRACT

This report outlines in detail the proceedings of a symposium held on the teaching of modern languages by closed-circuit television and other audio-visual media. Included are the addresses, statements, and reports by participants, as well as a list of the conclusions and recommendations of the members of the symposium. (HW)

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COMMITTEE FOR GENERAL AND TECHNICAL EDUCATION

Meeting of experts
on the teaching of modern languages
by closed-circuit television and
other audio-visual media
Glasgow 11-14 January 1972

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This meeting, preparations for which had been made from September 1971 onwards at the Council of Europe in Strasbourg by the Committee for General and Technical Education, and at Glasgow by a team headed by Mr. J. A. Smith, Vice-Principal of the Jordanhill College of Education, was held at the Thomson Foundation Television College, Kirkhill House, Newton Mearns from the evening of 10 January to 14 January 1972 inclusive.

Board and lodging were provided by the College itself. Delegates were given a very warm welcome, their accommodation was comfortable and the food excellent. The College, which normally accommodates overseas students undergoing specialist training as higher-grade television technicians, was temporarily unoccupied so that for the inside of a week delegates were able to organise themselves into a real community located outside Glasgow on a hill overlooking a new housing estate. In conjunction with the responsible officials and day-to-day visitors they were thus able to hold working sessions from after breakfast until bedtime at about 10.30 p.m. Breaks for coffee, meals or afternoon tea provided opportunities for conversation and informal exchanges under very favourable conditions so that participants could agree to leave the afternoon of 13 January free for a visit to Glasgow without omitting or skimping any item on the agenda.

The organisers had thought it advisable for discussions between plenary sessions to be organised in two distinct working groups - one English-speaking, the other French-speaking. But since it was evident from the first half-day's work that delegates as a whole (see their names in Appendix 1) were equally at home in both languages the motion was passed that they should work as one group, each speaker being allowed to use whichever official language he preferred. The result met with general satisfaction, French and English being almost equally employed and the choice of language depending far more on the subject under discussion than the nationality of the speaker. Delegates vied with each other in their courtesy in this respect, and often made a point of replying to a question in the language used by the questioner. An excellent simultaneous interpretation service was, however, continuously available. A well-deserved tribute should also be paid to the technicians, secretaries and staff who were invariably prompt, efficient, obliging and unobtrusive.

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A document-case was issued to each delegate on arrival containing a message of welcome, a very useful notice giving practical information, the preliminary reports called for by the Secretariat several weeks previously and the programmes for suggested sessions. A detailed report on each session follows.

TUESDAY 11 JANUARY - FIRST SESSION

Mr. FULLWOOD, Chief Inspector for secondary education in Scotland, welcomed those taking part, thanked the two institutions which had arranged for the meeting (Jordanhill College and Thomson TV College) and presented the programme, inviting delegates to suggest alterations if desired.

Mr. NORD, on behalf of the Council of Europe, also thanked the organisers, and gave a brief outline of the CCC's activities and of the various recommendations already made in this field (at Ostia, Marly-le-Roi etc.). He expressed the view that the time had come for action rather than discussion and appealed to the various countries to consider launching multi-media programmes with the help of upper-stage secondary school teachers and pupils. These programmes would be centred on the town where they lived and could be used on an exchange basis. A request put forward by the Scandinavian governments and diplomatic corps who wanted "advanced" textbooks such as "English for Business", "Le Français de la Coopération" "Espanol Intercontinental" "Deutsch International" etc. would also have to be met. He drew attention to the book by Chief Inspector Mertens, one of the Belgian delegates, entitled "The Use of Radio and TV for Teacher Training".

Mr. BUTTS then introduced the first speaker, Miss Sheila INNES who had been working for the past ten years on the BBC modern-languages programmes, on both radio and television. In the latter field, while British Independant Television had produced many programmes for schools, the BBC had mainly concentrated on continued education and permanent education. Miss Innes gave a brief outline of the history of BBC language courses for the general public. In recent years the accent had been on television but the trend was now towards complementary programmes, television being reserved for beginners or near-beginners and the radio being used as a follow-up, with publications and records available for all levels. There were fresh courses in French, German, Italian and Spanish every four or five years, so that each year there was a new series of twenty-four programmes of twenty-four minutes. The latest of these was "Zarabanda", a sequence of which was shown (Ramiro hitch-hikes to Segovia) by way of illustration to part of a lesson taken from "Vamos a ver!" (1965-66). Five years ago it had been usual to shoot films mainly in a studio in black and white, and to incorporate bilingual breaks during which the audience was encouraged to repeat sentences that although woven into a melodramatic script, were nevertheless intended to help deal with a limited number of touristic and social situations.

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In 1971-72, however, greater use was made of real-life scenes and of colour and the emphasis was on comprehension of the language when spoken with different provincial accents and against a background of normal everyday sounds.

A survey conducted by the BBC showed that only 10% of those who listened to its modern-language courses organised themselves into working groups. Producers were well aware that TV alone could not provide adequate instruction; at the very least books and records were required (in addition) together with the will and the time to make use of them between a televised lesson and its repeat. Even so the BBC wanted to make full use of televisual resources to capture and retain the interest of viewers - hence the script and the attractive hero whose activities could be followed from week to week.

Extracts from various modern-language courses were then shown and commented on:

Lesson 9 of "Si Dice Cosi" (Italian course) in which an attempt had been made to create likely situations, after having decided on the grammar and vocabulary that were to be taught by referring to wordcounts and to make repeated use of the same constructions. Explanations of points of grammar were provided only in the accompanying booklet. The records included silent intervals to allow for repetition. The survey carried out after this course had been broadcast showed that viewers wanted more legend shown on the screen, regretted the lack of a regular story-line and wanted to be shown more of the real Italy with less shooting in the studio.

The French course "Répondez s'il vous plaît" tried to strike a balance in which the story-line remained compatible with teaching principles. The sketch was kept separate from the part of the programme that provided explanations and dealt with the practical side. There were of course records and accompanying booklets for teaching staff and notes on French civilisation.

In 1969 the BBC produced its German course "Wie, bitte?" combining story-line and grammar. The lesson shown (a telephone conversation to fix an appointment) emphasised some of the difficulties involved. Two-thirds of the viewing time is intended to help the viewer carry on a conversation in a German-speaking country, one-third to immerse him in the language; all that was expected of him being that he should understand the gist of it. Booklets and records could of course be purchased - 70% of each being devoted to exercises.

After this survey of selected passages Miss Innes reverted to "Zarabanda". Here, in addition to booklets and records the BBC offered for sale ninety minutes of exercises on tape, a selection of slides and cards with suggestions for the use of the whole operation for teaching

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purposes; the aim being to encourage work in groups between the first presentation and the repeat of each lesson. The participation of the teacher was desirable to give life to the bare bones. The televised portion and the sound broadcast that followed were designed more than the earlier courses to stimulate understanding. This was why sequences had been introduced containing interviews with German speakers on a very varied selection of topics both socially and culturally. The only drawback to all this multi-media apparatus was the high cost of production.

A new Italian course was in preparation which made use of cartoons, caricatures and advertising techniques. For the second year /of the course/ sound broadcasts would take over from the TV series. It was also proposed to have a partial sequel on TV. For 1974 the BBC expected to make more use of imported films and the trend would be towards the "news magazine" type of programmes in foreign languages. The BBC also hoped to improve its system of assessing the impact of transmissions (why are viewers interested? What do they hope to achieve? How much time can they spare? How regularly? With what object? What do they feel is the specific contribution made by TV? and so on).

The senior administrators of theBBC were fully aware of the financial contribution made by radio and TV licences, 10% of which was devoted to its "Department of Education" - no mean proportion which emphasised - if emphasis were needed - their responsibility for deciding on priorities.

SECOND SESSION

The next speaker, Mr. HILL, a critic for the TV Times who was also a professor at Brighton Polytechnic spoke more in his capacity as a user of school television than as a producer. The policy pursued in this field over the past ten years had been intuitive and empirical rather than methodical and had had its ups and downs. In Britain teachers were free to choose their own educational methods and aids. It was to be noted, however, that 91.2% of the schools used the radio and 67.5% used TV as a teaching aid for at least one subject. As far as French was concerned the figures were as follows:

VIth Form French received by 21% of the target audience
La Chasse au Trésor received by 8% of the target audience
Primary French received by 8% of the target audience

and 20,000 booklets for use with the "Mystère de Valbec" had been sold. In January 1972 there were nine radio series and three television series being broadcast in schooltime. The first language programme ("Elementary French") was broadcast in 1926. The first accompanying texts appeared in the Radio Times and then subsequently in the form of manuals. In September 1964, Britain embarked on a radiovision course in French, followed by one in German. Thereafter integrated audio-visual multi-media courses sponsored by commercial concerns and the Nuffield Foundation had occupied a progressively larger place in the market.

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The sporadic efforts of local radio stations also deserved mention as being of considerable interest although often overlooked even in Britain, for these stations were able to organise competions between short-range listeners at Brighton for example, (French and Italian with a direct telephone answering service). As an amusing anecdote one might quote the strange reaction of a listener to Radio-Merseyside who rang up the station whilst it was transmitting Dostoievsky in Russian to protest against "this bloody French rubbish".

As far as television was conerned the ITV series Chez les Dupré (1960) was the first of its kind and served as a sort of model for the next decade. However, every now and then the actors used to stop short, turn to the viewer with a knowing look and say "You did notice the passive form that I have just used, didn't you?" This series included a textbook of which 45,000 copies were sold in the Greater London area alone. Since then the various companies which went to make up ITV had produced thirty-three different series which met and were still meeting with varying degrees of success.

Mr. HILL showed a few selected excerpts from the following series:

"Primary French" had the advantage of helping teachers who were ill-prepared to embark on an introdution to French at primary-school level, and its linguistic content had been carefully selected. It included popular ditties and games, and the lessons progressed in an orderly manner, there being two ten-minute programmes weekly. Even so some of the lessons could be criticised as unusable without qualified teachers or for relying overmuch on old-fashioned teaching techniques that were ill-adapted to television as a means of expression.

In the integrated courses the BBC preferred a few programmes providing enrichment material such as "La Chasse au Trésor" in which the visual information was very carefully handled and the story well-suited to pre-adolescents in the second year of French.

Other ITV series ("Notre ville", Onze, rue de la Gare" "Wir waren vier") were also in the same enrichment category to which they had made an important contribution. They were, however, open to criticism for containing too many sequences that had been shot in a studio, too many grotesque or exaggerated situations and an insufficiently selective vocabulary.

When watching "Karl und Christa" older schoolchildren had sometimes laughed at the exaggerated behaviour of the young actors, whereas one would have expected them to identify themselves more fully with them and hence acquire knowledge by the psychological processes of empathy and sympathy. In 1966 "Le voyage du Jericho" and "Le mystère de Valbec" (followed by 1760 classes and well-thought of by 80% of the viewers) were a distinct step forward not only in respect of

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story-line and vocabulary but also in their cultural content. However, "Le butin de Colombert" broadcast by Thames TV although based on the same principles included too many sequences shot in the studio and was less favourably received.

At VIth-form level "Ici la France", which had started in 1961 at a time when there were considerable difficulties from the various unions and serious technical problems, lasted until 1970. In certain respects this series opened the way to the "cultural magazine" type of programme which would be worth developing more fully. Research should be carried out on the specific role of TV in this field, and a high standard be regarded as imperative. Educational television ought not to seem a poor relation of entertainment programmes when the two were compared. Good use should be made of competent professional actors (who should also be adequately paid), every effort should be made to capture the right atmosphere, the general picture and the details of life in the country concerned.

Certainly by no means all the material problems had been solved; schools had not the necessary funds to acquire video-recorders, the cost of production was high, the radio was too often the rival and not the ally of TV while administrators and some teachers were not always favourably disposed because they were ill-informed and insufficiently trained in present-day educational technology, and because they were not shown television courses in advance and could not really integrate them into their teaching.

All these problems were common to all the countries represented. They would have to get rid of national prejudices of all kinds and co-operate more fully in a collective attempt to solve them.

This conclusion received warm commendation from participants (see also Appendix 2).

Mr. SANNA, representing the French Foreign Ministry, then spoke of his country's share in international co-operation in the field of French language educational broadcasts.

"Les Français chez vous" had been very frequently made use of on TV and radio over the past ten years throughout the world. Since 1968 the thirty-nine films in the series "En Français" had been used by thirty TV channels (including Dutch, Danish, Italian and German channels) and two thousand copies of the series were in circulation.

A number of developments had been planned:

1. Bavarian TV had proposed a joint production of films to teach French to complete beginners in German-speaking countries. Thirty-nine films and ten documentaries of the magazine type were under way and broadcasts were scheduled for 1974.

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2. Ten educational kits consisting of thirteen-minute lessons, slides and pocket-sized information packs would shortly be available for the teaching of scientific and technical French at university level. The use of one single teaching method for all target areas had been dropped. Consequently plans were being finalised for:

- a course for East Africa
- a method of teaching French to Arabic-speaking countries - the Arabic selected being that spoken in Beirut, not that used in the Maghreb
- a radio course for English-speaking countries
- a radio course for Eastern Europe, followed by one for Brazil and then one for Spain

The OFRATEME and the ORTF were working jointly on these projects.

After the lunch interval the single discussion group met under the chairmanship of Mr. GOZZER. The discussion was animated and many views were expressed. They are dealt with in the basic report drawn up by MM. Young and Curtis which follows:

The topic suggested "TV as a language teaching medium" was altered with the delegates' approval to: "TV as a language teaching and learning medium". The aims of language teaching and learning as set out by the 1966 Ostia Conference were accepted as the basis for discussion:

1. To understand the language spoken by a native speaker at normal speed;

2. To speak the language intelligibly;

3. To read the language with ease and understanding;

4. To express oneself correctly in writing;

5. To have some knowledge of all aspects of the country.

The delegates stressed the importance of this experiment in language learning. Provided pupils were not over-exposed to it, TV could play an important role in motivating learners.

In answer to question 1 (see Appendix 3) the general feeling was that where a trained specialist teacher was available TV properly integrated into a programme of instruction could make a contribution to developing listening comprehension and the acquisition of a knowledge of the foreign country, but that training and practice in speaking, reading and writing could best be given by other means. Where there was a large-scale shortage of trained specialist teachers, TV was considered by most delegates to have a valid role to play as a direct teaching medium to overcome this problem

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rapidly. In these circumstances TV might become an acceptable way to attempt to teach speaking, reading and writing. It was important therefore to provide different programmes to meet two different situations.

Trained specialist teachers must be encouraged to adopt, where appropriate, TV as a source of enrichment of their courses and as an additional means of motivating their pupils. To this end, teachers' fears must be allayed: the fear that TV might supplant them, that its introduction might be a substitute for an active recruitment policy, that it might inhibit the supply of other appropriate classroom aids and teaching materials.

The use of TV must be encouraged by an adequate provision of suggestions and materials for follow-up. It was important also to provide opportunities for teachers to preview programmes or sample programmes. This provision was particularly important where each programme of a series dealt with a different topic, where a new series was introduced or where an established series changed its format. Documentation giving information about the content and the teaching points in a series of programmes was also very helpful to the teacher.

It was accepted that even trained specialist teachers would need training in the use of TV programmes and that the medium itself could be used to give examples of good classrom practice. It was felt for example that teachers could experiment with classroom layout for viewing purposes; language work, including repetition and exchanges between pupils had been found more effective when children were grouped around the teacher.

In addition to the pooling of existing practical expertise, it was felt desirable that a programme of scientific research should be instituted. This might take the form of an investigation into the psychological response of pupils learning through the medium of TV. It might also take the form of controlled experiments based on various teaching media: experiments done in the Education Department of the University of York were mentioned as a possible pattern for such research.

Attention was drawn to the central role which radio played in the extension of English teaching in Swedish primary schools. Reference was also made to the contribution of radio to foreign language teaching in Spain, Finland, and West Berlin. The wide-scale introduction of tape-recorders had made possible the recording of broadcast programmes and increased the flexibility of their use. An important function of radio programmes recorded in this way was to provide additional practice of oral/aural material first presented through a TV transmission.

It was agreed unanimously that videotape and videocassette recording could ease many of the problems of time-tabling and previewing involved in receiving TV programmes direct. The delegates regretted that the interplay of commercial interests had so far hindered progress towards uniformity in this equipment. In spite of the difficulties involved the delegates insisted on the desirability of the radio and TV services making recordings available to language learners in other countries.

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The problem of copyright was touched upon and progress towards a possible solution was reported by one delegation.

THIRD SESSION

Two guest speakers contributed to the 8 p.m. session dealing with closed circuit television in Britain. Mrs. NEWTON, D.Litt., gave a talk on higher education on TV in Scotland where two universities had pooled their audio-visual resources.

Mrs. Newton, who had given a course of lectures on Emile Zola to 250 students had a twenty-five minute documentary on videotape which was shown to the delegates. All the possibilities of the electronic camera had been exploited in studying a mass of material belonging to Zola's day - daguerrotypes, sketches, caricatures, engravings, pages from contemporary newspapers. The drama of the Dreyfus affair was brought out by varying focal effects, and Zola's naturalism and impressionism were strikingly illustrated by montages setting side by side pictures by Cézanne and passages from Zola's books etc. This programme had been very well thought of by students. A similar programme was then produced on Balzac and the Comédie Humaine.

A French delegate whilst paying tribute to the Glasgow producers observed in the course of the discussion that followed that dozens of transmissions that were already being made by the ORTF, such as "Les Bonnes adresses du passé" or "Les Cent livres" by Claude Santelli, would have fulfilled the same function. Here again it was important for those who might avail themselves of TV modern language programmes to know what resources were available in the audio-visual field and how to make use of them as cheaply as possible. A sort of central bank for audio-visual teaching purposes should be formed under the auspices of the Council of Europe.

The second speaker, Mr. QUINN, head of the department of modern languages at the College of Education, was concerned in that capacity with the vocational training of teachers. It was important to give them as much practice as possible without dislocating classroom lessons more than was absolutely necessary. They should be given the opportunity of criticising the teaching methods of their masters and of seeing themselves at work. Closed-circuit television provided a practical, flexible, and adaptable answer to such problems. In this way nine teachers acted as advisers and had been able to arrange for 150 students to take part in classroom instruction at all levels. Those who had been recorded at work had noticeably benefited from the stimulus derived from seeing themselves on the screen - a process which brought out their mistakes and so gave them a chance to rectify them.

Mr. Quinn played three excerpts on ampex magnetic videotape (French classes at work):

(a) A lesson for handicapped children with an IQ of 70-100;

(b) A lesson in which the pupils were divided into three groups two of which were working on their own with a tape-recorder and multiple-choice answer sheets;

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(c) A 4th-year course composed of working-class children conducted entirely in French by an energetic and capable teacher.

Almost all the delegates agreed in thinking that closed-circuit television had been shown to be particularly well-suited to preliminary and continued teacher training.

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WEDNESDAY 12 JANUARY

EXPERIMENTS IN BRITAIN WITH TEACHING MODERN LANGUAGES BY CLOSED-CIRCUIT TELEVISION

FIRST SESSION - Talk by Miss MACNIVEN, Director of Educational TV Services in Glasgow

The speaker said that Educational Television on closed circuit had been initiated in Glasgow in 1965. It was a municipal service, distributed by cable. Its annual budget was £250,000.

Equipment: 2 studios, 2 distribution channels feeding 340 schools and colleges, 4 videotape recorders, 3 tele-cine chains, a still and cine film unit, a graphics department and a total of 950 receivers. The ETV Centre was linked by cable to Jordanhill Training College and to the University of Glasgow.

Staff: The Service had a permanent staff of 36 (director, admin. assistant, 2 typists, 4 producers, 3 teacher-demonstrators, 7 engineers, 2 floor managers, 2 studio supervisors, 9 cameramen) and drew on a pool of some 50 teachers employed on a part-time basis for scripting and presenting programmes.

Programmes: There was a weekly schedule of some 100 transmissions, covering a wide variety of different subjects and levels: maths history, science, health and hygiene, technical subjects, programmes for infants, adult education, modern languages, geography, religious education, commerce, speech and drama, programmes for the deaf.

As far as modern languages were concerned:

"Beginning French" was a three-year course for children aged 9-12. It was first transmitted 1965-68 then revised and repeated 1968-71. Before its distribution by cable only twenty-four primary schools had organised French lessons. Within no time at all 212 schools had included French in their curriculum.

The course was at present organised as follows:

First year: 30 "Parlons Français" films (this series was first produced in the USA by Mrs. A. Slack)
60 studio-produced follow-up programmes.

Second year: 30 films and 60 follow-up programmes.

Third year: 64 original studio-produced programmes.

In the first two years of the course instruction was purely oral and was given as follows:

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Monday: "Parlons Français" film
Tuesday: Follow-up lesson A
Wednesday: Follow-up lesson B
Thursday: Reshowing of Monday's film.

In the third year reading was taught, with pupils' readers, workbooks and audio-tapes. Teachers' notes were supplied for all stages of the course.

"Parlons Français" used the direct teaching method. Mrs. Slack acted as a model for primary teachers and the actors were such as their public could understand.

That the distribution of this programme by cable was a success had been confirmed by questionnaires, letters from individual viewers, 300 visits to classes which she had made herself, and her contacts with 800 teachers. Primary school staff asked for help from French teachers in the colleges in their respective districts and it was readily given them to the mutual advantage of both sides - the teachers being in a position to judge what standard their pupils would reach when they entered secondary schools, could prepare a course to meet the needs of the case as well as a catching up course for young sixth formers leaving schools where French had not been taught.

For sixth formers:

"Sixth Form German Series" (first transmitted in 1969-70)

These broadcasts were entirely in German and made use of genuine documentary material. The series consisted of eight twenty-minute programmes (Baden-Württemberg; the collapse of the Weimar Republic; Modern German architecture; the life and work of Konrad Adenauer). These four topics had been chosen from a list of ten prescribed for one of the papers in the Certificate of Sixth Form Studies in German. Pupils' books were supplied. The series was shown at the beginning of the session and then again later for revision purposes.

"Sixth Year French Series" (first transmitted in 1971-72)

This series consisted of eight twenty-minute programmes (Brittany; the occupation of France; Gothic architecture in the Ile-de-France; Charles de Gaulle). It had the same aims and teaching equipment as the Sixth Year German Series but pupils' books contained more notes and illustrations. It embodied the results of technical progress based on previous experience and more film material.

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"Sechsmal Deutschland" (first transmitted 1971-72), is a series of six 20 minute programmes intended for pupils aged 14-16 on background topics ("Auf Reisen in Deutschland" - "Das Rheinland" - "Wir kaufen ein" - "Gutten Appetit" - "Berlin" - "Steig ein nach Oberstdorf" (a Mary Glasgow film). Teachers' notes and pupils' worksheets are supplied.

"Time for French" (first transmitted 1971-72) was intended for less able pupils aged from 13 to 15. Each 15 minute programme contained brief dialogues in French and background information on France given in English.

The first five broadcasts dealt with an English girl's journey to Paris, the next five were more of the magazine type; story page, travel page, tourist page (dialogues), sports page, fashion page, etc. In each case pupils' workbooks, teachers' notes and audio-tapes were supplied. These audio-visual aids were probably of most help to less intelligent children who were apt to feel frustrated. The other programmes were also appreciated but given a less warm welcome, since other sources of linguistic and cultural information were many and varied.

There could be no question of reverting to televised lessons for many of these children had failed in French at primary level; hence the necessity of finding a new formula. Oddly enough many other classes had followed these programmes and some pupils regarded as "difficult" had greatly appreciated them and hoped that the series would be extended. Miss MacNiven said however that she was only partly satisfied and that there was still room for improvement; the object should still be to find the best possible content in the ideal formula!

Other programmes

Mary Glasgow's "Toute la Bande" would be broadcast for third or fourth-year pupils at secondary level.

There were several projects for broadcasts concerned with both "civilisation" and "literature", the aim being to stimulate the interest of good pupils at secondary level in modern languages and to give those of a lower standard the sort of information that would make them want to know more about daily life in other countries.

A montage on audio-visual tape was then shown to delegates consisting of five excerpts from the above-mentioned series, the context being briefly explained by the speaker beforehand in each case. A few hasty comments and criticisms were passed as to the "televisual" quality of some of the sequences. A more objective assessment would only have been possible after a complete viewing: delegates reverted to the subject following their afternoon visits among the various schools, where they saw pupils watching televised lessons. In addition, on Friday morning they attended the rehearsal for a recording of a studio broadcast of "Time for French".

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SECOND SESSION - Talk by Miss PRIOR (Inner London Education Authority)

The ILEA School Television Service began distributing programmes in 1968 on one channel to 300 schools. It was now connected by means of its 7-channel cable system to nearly 1,400 establishments, several of them colleges of London University. In 1971-72 the Service would be transmitting 600 of its own programmes on 3 channels and BBC and ITV educational programmes on two other channels. The sixth channel was reserved for higher education and the polytechnics while the seventh was not yet in use.

The Service's Centre was at Tennyson Street, Battersea, in some school buildings adapted for the purpose and consisted of three studios (two for operations, one for training), a mobile section, a transmission centre, supporting services and offices. Ideas for programme series came from advisory panels consisting of inspectors and teachers, and production teams were made up of technicians and teachers seconded from their normal work on a full-time (5) or a part-time basis (80) all of whom had received special training.

Programmes covered a wide range of subjects from infant school to university level including handicapped children, students in teacher training colleges and adults taking refresher courses. The mobile section recorded classroom lessons for use by inspectors and tutors in preliminary and continued teacher training. The 60 series of lessons due to be transmitted in 1971-72 included both transmissions repeated from previous years and new transmissions. In each case the ILEA provided teachers' notes and pupils workbooks and information packs.

Each programme was recorded and then transmitted several times a week in order to fit in with school time-tables. Previews were provided for teachers outside school hours. Many schools had purchased half-inch video tape recorders and recorded lessons transmitted at times that did not fit in with their time-tables. A survey of the year 1969-70, the first full year of operation, showed that on average 75% of primary, 50% of secondary schools and 40% of institutes of higher education were using the service.

Of the total of £935,000 spent on establishing the Service nearly a half had been spent on receivers in schools and colleges, the average proportion being 1 receiver per 100 pupils which still fell short of the target aimed at. Running costs amounted to £714,000 of which about one third paid the rental of the cable and the internal wiring in schools and colleges. Future plans included the programming of the seventh channel and the use of two channels for transmission in colour.

So far as modern languages were concerned a number of series had been produced.

"Primary French", a 3-year course for 8-11 year olds, was mainly based on the American series "Parlons Français" but was supplemented by original programmes intended to slow up the pace and lay the groundwork and allow for continual repetition of

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vocabulary and constructions. These original lessons made use of puppets, actors and games. Original transmissions for teachers had also presented and discussed methodology for primary teachers. Programmes were adapted to the timetable; film and original lesson with a retransmission of the film for the children and a preview for the teachers.

(Several excerpts recorded on videotape as well as shots of classes viewing and at work after transmissions were shown to delegates who particularly liked the system of "chain-repeats" of grammatical constructions by children from a working-class district, many of them coloured immigrants. The smooth transition from repetition to creativity in a different situation was also favourably noted.)

Other series which deserved mention were:

"Treffpunkt Deutschland" and "France-Images" for university students and also "Polyglot" which consisted of interviews, in their mother-tongue, with personalities from abroad.

"English You Need" was intended to help adult immigrants adapt themselves to present-day Britain.

THIRD SESSION (afternoon)

Delegates split up into three small groups:

Group 1 with Mr. HOWGEGO at Cuthbertson Street Primary School (9-year olds). Headmistress: Miss McLeod, Teacher: Miss Deans. Lesson No. 14 of "Beginning French".

Group 2 with Mr. CURTIS at Shawlands Academy. Headmaster: Mr. Whyte, Teacher: Mrs. Craib. Lesson on the Rhine Valley in the series "Sechsmal Deutschland".

Group 3 with Mr. CUNNINGHAM at Bellahouston Academy. Headmaster: Mr. May, Teacher: Mr. Ferguson. Lesson on Baden-Würtemberg in the series "Sixth Year German".

After classes delegates were able to exchange a few words with the children (who were rather shy and unwilling to talk), and then with the teachers and administrators over a cup of tea supplemented by excellent Scots scones, shortbread, etc.

FOURTH SESSION (5 p.m.): Group Discussion 2:
"Experience of Modern Language Teaching by Closed Circuit Television"
Chairman, Mr. KUHN
(Report by MM. Young and Curtis)

The words "closed-circuit television" (CCTV) provoked discussion amongst the delegates. Visits paid to Glasgow schools to see teachers and pupils using programmes prepared and transmitted by the City's Educational TV Service led the delegates to

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consider how far this service was strictly CCTV as the term was understood in their own countries: should it not rather be compared with the programmes put out by the national networks?

Whatever else the term CCTV might cover, its principal use was to designate the provision within a single educational establishment of videotape recording, TV camera and viewing facilities. In addition to showing programmes taken "off air", such installations had chiefly been used for experimental purposes and in the training of teachers. It was suggested that material produced in this context might subsequently be transmitted to a wider audience, for example, shown on a national network. It was pointed out, however, that technical standards were unlikely to meet the exacting demands of professionals; moreover much of the material would be of transitory value and only of interest to members of the establishment where the recording had been made.

A TV link-up of educational institutions such as had been established in Glasgow, London and some other English cities, was a product of the decentralised educational system of Great Britain which permitted and even encouraged a variety of approaches. Glasgow ETV was increasingly attempting to meet local needs as identified through consultation between advisors and the teaching force. The ILEA TV Service, on the other hand, has concentrated on filling the gaps in ITV and BBC provision. Such diversity of policy was, on the face of it, less likely to occur in highly centralised educational systems. It was felt, however, that TV should be used to respond flexibly, on an appropriate scale, to needs that became apparent: certain of these needs might be common to the whole of an educational system and best be met by making use of a national network; other needs might be specific to an area, e.g. immigrant workers, and best be met by a regional or local network or link-up; yet other needs might be peculiar to an educational establishment which wished, for example, to present material to large numbers of pupils, teaching staff being subsequently deployed elsewhere in order to promote group and individual work. Teachers could prepare for this either on the premises or else making use of the more sophisticated equipment and the technical assistance available in or through a regional centre. Whether studio facilities were available in the school would depend on its size.

There was unanimous support for the proposal that in the construction of all new schools conduiting should be installed to facilitate the introduction, at an appropriate moment, of equipment to receive the whole range of TV transmissions available. Schools should also be equipped, wherever finances permitted, with VTR, whichwould obviate the need for teachers to fit in with broadcast programme times. The importance of feedback about the degree of effectiveness of programmes was emphasised: arrangements to obtain this information became more difficult as the size of the viewing audience increased.

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The delegates reiterated their desire that schools should have access to programmes broadcast by foreign networks. Such programmes might be of most value to establishments of higher and further education: perhaps videotape libraries were the answer.

FIFTH SESSION (8 p.m.): Informal viewing of colour films presented by Miss Mary GLASGOW

"Two to Hampstead"

An enrichment film: two young Londoners travel to Hampstead by tube and visit places of historical interest. The girl loses her handbag and thinks that it has been stolen, etc. A well-chosen vocabulary with likely situations and excellent views of London suburbia as it appears from day to day.

"Hallo"

An experimental film featuring and intended for children of primary school age.

"Toute la bande" (Episode No. 1, Elizabeth's arrival)

Elizabeth is an African girl who has come to spend a few months with her pen-friend at St. Cloud near Paris. The episodes show "the gang" of friends forming, becoming organised, disagreeing, going away for holidays, etc. The film combines a lively script with a natural vocabulary and views of present-day France at work and play.

"Entrechaux"

A single film (which has however provided teaching material and even a photo-novel) about a picturesque commune in Provence with its mayor, baker, grocer, bus-driver, etc.

"Oberstdorf"

A village in Upper Bavaria. Beautiful photography thanks to the geographers and artists responsible but as a whole the film was thought to be lacking in warmth.

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THURSDAY 13 JANUARY

General Theme: Multi-media teaching of modern languages

FIRST SESSION: Talk by Miss Mary GLASGOW

Miss Mary Glasgow, an Oxford graduate, former schoolteacher and well-known editor, is a CBE and a "chevalier de l'ordre national de mérite" in France. She was one of the first to show a close interest in audio-visual aids to the teaching of languages. She kindly gave us the complete text of her speech which follows.

Today's slogan could be "Nothing exists in isolation". What was true of things was also true of human beings. Professor Bette Parr, President of the M/odern/ L/anguage/ A/ssociation/ had recently drawn attention to a quotation from John DONNE the seventeenth century poet: "No man is an island" which could appropriately be used as the motto for this meeting.

As far as the teaching of modern languages was concerned it was important to stress one point at the outset: no teaching equipment was for use in isolation. Another remark, this time made by Professor MacFarlane, Taylorian Professor of French at Oxford also deserved repetition: "To substitute one prejudice for another is not a sign of better teaching". In other words it was utterly wrong to think that everything audio-visual was good and everything traditional or academic was bad. Trying to promote audio-visual techniques did not imply contempt or rejection of tradition or culture. Blocks of knowledge tended to interpenetrate. Did not the process of learning involve establishing such links? Suppose one took the case of a student who came across the word "ail" in a book on Provence. For him it was still a word without any particular taste. In a dictionary he would find that "ail" meant garlic in English. If he saw a film in which Provençaux were enjoying some garlic-flavoured dish perhaps the word would acquire more meaning for him. Perhaps one day in a brave new technological world like Aldous Huxley's there would be films that catered for the sense of touch and the sense of smell. If it could be shown to be an economic proposition Miss Glasgow said she would be ready to take an interest in such films.

Later our student would read some magazine containing an article on Provençal cooking and he would remember the dish that he had seen. "Mont Ventoux" would be something more than a proper name if he had an opportunity of exploring it in a film or a still and had located it on a map. All these fragmentary impressions would fall into place and his text would come to life. Strip cartoons like "Astérix" offered further examples of this sort of thing: the puns concealed reality and cleverly exploited cultural differences. When Obélix was in England he had to make do with "boiled boar with mint sauce".

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The more use was made of media to supplement the textbook the more teaching aids were brought into play. Some of these media deserved closer study.

(a) The written word was a far from negligible medium. The spoken word too could be terribly abstract if it was not illustrated. Even if it were accepted that the best way of learning a language was to go to the country where it was spoken, one must remember that the first things to catch the eye were signboards, posters, hoardings and various inscriptions in airports, stations and buses.

(b) Naturally one must not overlook "teaching by ear"; sound was irreplaceable as a teaching medium. With the help of records and magnetic tapes it was possible to listen to a wide variety of voices, young and old, men's voices and women's voices. The first aim should be to understand what was said and the second to acquire a good accent by a process of imitation and repetition. Magnetic tape was better than records because it was clearer and easier to handle but it cost more: mass distribution of broadcasts of the "sound magazine" type was helped by records which could always be rerecorded on tape-recorders. Editors used magnetic tapes for what was important and intended to last as well as for the exercises that accompanied stills.

(c) Static images: textbook illustrations, wall maps, stills, slides of all types. It was not merely a matter of calling an object by its right name. The simplest foreign language course contained ambiguities: what for instance did "par terre" mean - on the carpet, on the floor or on the ground? Pictures also brought out people's behaviour and facial expressions.

(d) Films and videotape: It was arguable that there were subtle differences between pictures on film and those obtained by electronic processes. From the teaching point of view the aim should be authenticity: a French actor, however well disguised, would never behave like an Englishman or vice-versa.

The accent nowadays was on hardware: language laboratories, cassettes, projectors, etc., and children were more at home with these things than ourselves. But the problem was what should be their educational content; this was where "software" came in.

This brought us back to our starting point. Nothing existed in isolation. Teaching materials might be based on books, films or audio-tape but only a combination of all of them could produce effective results. Films such as those shown the previous evening were not simply entertainment even if they were enjoyable. They were expensive and full use had to be made of them. For this reason they were accompanied by stills, audio-tapes and information packs for pupils, and photos and maps for teachers. For "Toute la Bande" albums were available in which children could collect documents which although connected with the story, provided a lot of supplementary information. Editors were encouraged by the public demand to produce such albums, etc. (At this point delegates were shown stills with commentaries which linked up with the films they had seen the previous evening.)

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"Entrechaux" or "Oberstdorf" could be used in connection with the teaching of a number of different subjects - geography, history, archaeology, agriculture, sociology and economics as well as language-study (which could be extended to include dialects). But they could also be used at primary school level, if necessary eliminating the sound-track or making use of simple conversations: "Bonjour, Madame, vous désirez?" "Un gros pain et deux baguettes" and so on; or again they could be used as a game for testing children's powers of observation: how many animals are there in the film? What are their names in French?

The delegates then listened in part to an audio-tape: "TALK FRENCH". This advanced course was based on audio-tape recordings but also included textbooks and illustrations. They were invited to browse over a whole collection of publications, magazines, books and games, photo-novels ("Peril en Provence" and "Luton"). All this printed material was supplemented by recordings and stills ("Bon Voyage" even existed in televised form).

In conclusion the speaker reverted to the principles of instruction in modern languages - methodology, materials and examinations. There was no royal road to mastery of a language: many roads were necessary depending upon the learner's needs. Some learned a language to continue studying it at university level; others because it was in the school syllabus and was a subject taken in the school leaving examination. Some pupils were very intelligent, others less so. To treat them all in the same way was unrealistic and impractical. Courses and teaching methods should therefore be diversified according to the object in view (here Miss Glasgow referred very amusingly to her own case: as she had learnt Italian when only a little girl; she could not write it and could only read it with difficulty; in the case of German she had a good knowledge of grammar and could read fluently but was incapable of speaking it, whereas she was at home in French. Everything depended on the way one had begun learning a language).

Diversification of methods of instruction implied diversification of teaching equipment, although pictures were never a waste of time even in the case of very talented children. It was always useful to be able with the help of a film to watch the way a speaker used his vocal apparatus.

The essential was to find the programme and method that was best suited to a particular situation, for there was no universal solution in teaching modern languages. Might it not be a good idea to arrange, for gifted children who were not modern language specialists and not going on to universities, new types of courses called "European Studies" which would be introduced at the appropriate level according to the intelligence of the pupils concerned? Such courses would provide a good opportunity for introducing into teaching programmes countries whose languages were not widely spoken, such as Greece or Scandinavia, and for bringing "civilisation" to the fore instead of treating it as a decorative background as was so often done nowadays.

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SECOND SESSION: Talk by Mr. DILKE, Head of English by Radio and Television at the BBC

In Appendix 4 will be found a list of the language courses other than English taught on the BBC. It was public knowledge that the BBC had played an outstanding part in making English more widely known throughout the world by radio and TV. Mr. Dilke went on to describe the latest of its language programmes: ENGLISH FOR BUSINESS.

This series of 13 films was in colour - which raised production costs by 20%. The cost of each film was about £6,000. The British Council contributed £24,000 towards the cost of production. Co-operation had been sought and agreements reached with a number of other European broadcasting organisations in particular, Bayerischer Rundfunk. John Webb had spent 6 months at Colchester planning the series. 319 questionnaires completed by businessmen in three foreign countries had been analysed. The vocabulary chosen had been based on that worked out by Professor Novacek (Austria). A book had been published with facsimilies of documents and notes in association with Oxford University Press. Films would be available in 16 mm., the sound track would be used on radio and sold together with exercises on audio-tape. It was also planned to produce video-cassettes. A Centre for Advanced Commercial Language Courses had been opened in Buckinghamshire and proposals for issuing a certificate after an exam on all this teaching material were under study.

Films did not contain direct instruction in the language but could be fitted into a supporting framework and used in the order required by the country concerned. There was a continuous story line about a firm called Bellecrest that made electric cars. The series described the firm's ups and downs and showed its executives and employees both at the factory and on their travels to buy components or sell the finished product.

Delegates were shown film No. 7 in which all the characters tried to protect the firm's interests after a fire had destroyed part of the stocks and some unscrupulous rivals attempted to take advantage of the setbacks in the hope of supplanting the firm completely.

THIRD SESSION: Debate on the topic for the day.
Chairman, Mr. MERTENS (Belgium)
(See Appendices 5 (a) and 5 (b)

(N.B. The present report is based on an original drawn up by MM. Young and Curtis, which has been abridged to avoid duplicating the conclusions and recommendations to be found at the end of this general report.)

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The Chairman circulated a working paper which is printed in Appendix 5. He went on to pose the question whether the choice of a particular piece of apparatus for a given purpose should be left to the individual teacher or should be made by, for instance, a committee of experts. It had to be remembered moreover that audio-visual equipment was not the exclusive property of any one department in a school and teachers had to be aware of alternative means of presenting the same material. Nevertheless, guidance from national agencies on apparatus, the design and equipment of classrooms and indeed of modern language suites had been issued in certain countries and was found helpful to educational administrators and architects. These advisory documents had recognised the emphasis in modern language teaching on the oral/aural skills and had recommended that each modern language teacher should have a tape recorder at his disposal. It was agreed that the Council of Europe should build on initiatives already taken in this field and ensure the circulation of this corpus of material to member States.

The increasing importance of audio-visual equipment in modern language teaching implied the provision of services for the teacher in order to allow him to concentrate on his pedagogical role. This service could be provided on an interdepartmental basis or by a local or regional agency as the case might be (cf. the Inner London Educational Authority).

The stock of resources held within a school should be supplemented from outside resources: for example a regional film library which might be appropriately housed in a teachers centre, a college of education, a university, etc. Hiring from commercial sources was an additional possibility for which money should be made available. It had been found that where a large number of schools used the same course demand for a particular film was concentrated within a short space of time with the result that all requests could not be met. Attempts had been made to tackle this problem.

Already the technology of sound recording had progressed to a point where a portable tape recorder could be made available to pupils on an individual basis. There is a need to develop a similar degree of flexibility for visual media.

If TV and film developed comprehension of the spoken word and awareness of the "civilisation" of a foreign country, it was equally necessary to consider their value in motivating pupils to speak the language - for example the pupils' previous knowledge of vocabulary could be reactivated by the visual images.

Pupils might also be required to provide an appropriate beginning or, more likely a suitable ending to a visual sequence which could be truncated for the purpose. Subsequent role playing could be encouraged in small groups. In these instances the visual element plays an essential part in promoting the creative and dynamic use of language and in encouraging transfer of learning.

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A delegate quoted as an example the use of film in a language laboratory. The sound was cut and students were then asked to devise a dialogue or commentary that would synchronise with the images on the screen. It was obviously necessary for all the pupils to be able to have a clear view of the screen without contorting themselves.

Mention was made of the difficulty of selecting situations that were suitable for this kind of work. Script writers specialising in children's programmes had found the solution by a process of trial and error. Systematic research had been undertaken by the Nuffield Foundation and CREDIF into topics likely to interest children of all ages.

Finally, one source of material should not be overlooked: the children or students themselves when they worked for their counterparts abroad on the basis of reciprocal exchange of languages.

FOURTH SESSION: Informal viewing session

The delegates watched and exchanged views on excerpts from "Guten Tag" (in the version shown on Italian Television), "Guten Tag, wie geht's" (a colour film about an old lady and a pop orchestra in the park at the Spa in Baden-Baden). These films were presented by Mr. SCHNEIDER of the Goethe Institute representing the German Federal Republic.

Mr. HICKEL showed a film made by the RTS for third-year English pupils in the series "A holiday in London Town" and entitled "A Chat with the Char"; also a documentary lent by Télé-Niger showing the production of a French lesson in Africa for small native schoolchildren (as a practical example of the work carried out by the CREDIF in an underdeveloped country).

FRIDAY 14 JANUARY - MORNING

Delegates spent the whole morning in the studio of the Thomson Foundation Television College, some in the producer's box, some on the floor outside the range of the cameras carrying out various technical jobs.

Each delegate was given a copy of the script of a lesson from "TIME FOR FRENCH". The lesson included several sequences:

- a story (Mr. Papou dreams that he has won a prize in the National Lottery on Friday 13);

- a travelogue about Alsace which contained excerpts from a film supplied by the French Ministry of Foreign Affairs. French delegates thought the section on folklore excessive and the section on present-day economic conditions too narrow in scope;

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- the "practical" page for foreigners visiting France explained how to use the telephone. Certain technical details were unconvincing but there had been no alternative to "rule of thumb" methods that were very British both to look at and to hear;

- the sports page. This showed photographs of the star players in the main French football teams;

- the entertainment page. This explained the meaning of the abbreviations used for cinema programmes and how to choose from the various programmes offered.

Those delegates who had little knowledge of studios could see for themselves the considerable amount of work involved in preparing and filming a broadcast for schools (documentation, scenery, directing the actors, accessories, etc.) and assess the possibilities and limitations of a production on a local scale.

AFTERNOON

The last session was spent in drawing up conclusions and recommendations based on a draft prepared by MM. Young and Curtis, the rapporteurs for the working parties.

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CONCLUSIONS AND RECOMMENDATIONS

1. Qualified teachers of modern languages should be encouraged to adopt, where appropriate, TV as a source of enrichment of their courses and an additional means of motivating pupils. Where there is a shortage of such teachers TV may also have a valid role to play as a direct teaching medium.

2. The use of TV should be encouraged by an adequate provision of suggestions and materials for preparation and follow-up. It is important also to provide opportunities for teachers to preview or sample programmes.

3. It was accepted that even qualified teachers of modern languages would need training in the use of TV programmes and that the medium itself could be used to give examples of good classroom practice.

4. In addition to the pooling of existing practical expertise, it was felt desirable that a programme of scientific research should be instituted, which might take the form of an investigation into the response of pupils learning through the medium of TV. It might also take the form of controlled experiments based on the various teaching media.

5. It was agreed unanimously that videotape and video-cassette recording could ease many of the problems of timetabling, preparation and follow-up involved in receiving TV programmes direct. Delegates also urged that schools should be equipped, as finance permits, with video-recording equipment to liberate teachers from the constraints of set transmission times.

6. In spite of the difficulties involved the delegates were strongly of the opinion that the radio and TV services should make recordings of their programmes available to other countries. Exchange of programmes within countries should also be encouraged.

7. TV provision might appropriately take three distinct forms:

   (a) the national network responding to the needs common to the whole of an educational system;

   (b) the regional or local network or link-up responding to needs specific to an area, e.g. immigrant workers;

   (c) CCTV within an institution responding to the needs of a particular educational establishment.

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8. There was unanimous support for the proposal that in the construction of all new schools conduits should be installed to facilitate the introduction, at an appropriate moment, of equipment to receive the whole range of TV transmissions available.

9. The importance of evaluating the effectiveness of programmes as efficiently as possible was emphasised. Wherever practicable, arrangements for evaluation should be included in the plans for all new language programmes.

10. Details of guidance provided by national agencies in certain countries on apparatus, the design and equipment of classrooms and modern language suites should be circulated to member States of the Council for Cultural Co-operation.

11. The provision of audio-visual equipment should always be accompanied by arrangements for adequate technical assistance for the teacher. He should also be supported by ancillary help in the storage, retrieval and production of software.

12. In order to develop the lending of videotapes and video-cassettes potential users should be encouraged to adopt compatible playback equipment.

13. Member States should pool their experience in developing and organising the use of hardware and software.

14. The sharing of experience should be complemented by a comprehensive study of the advantages (and disadvantages) offered by the various media, e.g. 16 mm and TV, with a view to identifying criteria for the creation or selection of the most appropriate means of attaining the aims defined by the 1966 Ostia Conference. It was recommended that the Educational Technology Steering Group of the CCC should be invited to apply their expertise to this field of language learning.

15. It was suggested that the developing field of European Studies might be suitable for particular experiments in devising materials related to these aims and that exchange of materials might take place between agencies engaged in this project.

16. In seeking creative and dynamic language teaching situations, it is essential to choose characters and situations with which pupils can identify. All available resources of advice should be tapped in order to avoid programmes which are too childish or have inappropriate settings.

17. It was suggested that learners should be encouraged to produce material about their home area - either in their native language or in a foreign language - to be exchanged with their counterparts in the country whose language they are studying.

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18. It was suggested that the Council of Europe should study the possibility of establishing a clearing house for audio-visual material provided by member States. It would be an essential function of such a clearing house to ensure that material was kept up-to-date.

19. It was agreed that pilot schemes on a co-operative basis were needed to exploit the possibilities of a multi-media approach to modern language learning.

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APPENDIX 1
ANNEXE 1

LIST OF PARTICIPANTS
LISTE DES PARTICIPANTS

BELGIUM BELGIQUE	M. J.H.M. MERTENS, Inspecteur de l'Education audio-visuelle Bikschotelaan 259, 2200 ANVERS
	M. M.J.J. LEMAIRE Inspecteur des Ecoles 194, rue de Bois-de-Breux 4500 JUPILLE
FED. REP. OF GERMANY REP. FED. D'ALLEMAGNE	Mr. R. SCHNEIDER Director Film, Television and Broadcasts Section Goethe Institut Lenbachplatz 3 8 MÜNCHEN
FRANCE	M. R. HICKEL (Rapporteur Général) Directeur Centre régional de documentation pédagogique 5, quai Zorn 67 - STRASBOURG
	M. J. SANNA Chargé de mission au Ministère des Affaires étrangères Quai d'Orsay 75 - PARIS 7e
	M. M. KUHN Maître-Assistant CRAPEL B.P. 3397 54 - NANCY-Desilles
ITALY ITALIE	M. V. GOZZER Doyen de l'Institut Technique Commercial "Zappa" Via Nerino MILANO
NETHERLANDS PAYS-BAS	Mr. D.M. VAN WILLIGEN Director Bureau Onderwijskundige Begeleiding Oranje Nassaulaan 51 AMSTERDAM

SPAIN ESPAGNE	Mlle M.L. SERIÑA AGUERRE Professeur d'anglais Instituto "Simancas" MADRID
SWEDEN SUEDE	Mrs. A-M. FRIS Principal Norr Mälarstrand 22 112 20 STOCKHOLM
UNITED KINGDOM ROYAUME-UNI	Mr. C. DILKE Head of "English by Radio and Television" British Broadcasting Corporation Bush House LONDON W1 A 1AA
	Mr. K. PARKER H.M. Inspector Department of Education and Science Curzon Street LONDON W.1

OFFICIALS - Officiels

Council of Europe/ Conseil de l'Europe	: S. NORD Deputy Head, Division for General and Technical Education.
Scottish Education Department	: N. FULLWOOD, H.M.C.I.S. W. CUNNINGHAM, H.M.I.S. J. HOWGEGO, H.M.I.S.
Jordanhill College of Education	: J.A. SMITH D.C. BUTTS J.D. CALDWELL
Interprètes	: G. PIQUEMAL, London J. MOULD, Conseil de l'Europe, Strasbourg.
Rapporteurs des Travaux de groupe	: D. YOUNG, H.M.I.S. P.G. CURTIS, Jordanhill College of Education.

VISITING SPEAKERS/ Orateurs invités

Mr. D.C. Butts	: Jordanhill College of Education.
Miss M. Glasgow	: Mary Glasgow Audio-Visual Ltd.
Dr. B. Hill	: Brighton Polytechnic.
Miss S. Innes	: Further Education Television, B.B.C.
Miss M. McNiven	: Glasgow E.T.V.
Dr. Joy L. Newton	: Department of French, Glasgow University.
Miss S. Prior	: Educational Television Service, I.L.E.A.
Mr. J. Quinn	: Jordanhill College of Education.

A P P E N D I X 2

CRITERIA FOR THE PRODUCTION AND SELECTION OF TV LANGUAGE PROGRAMMES FOR SCHOOLS

As a result of experiences, it is now possible to suggest certain guidelines. It is self-evident that these must be adapted to specific teaching situations, but the thoughts outlined below can be developed as a working basis for assessment:

- acting and production techniques must be in line with relatively high professional standards achieved in main stream output;
- a language teaching programme must have intrinsic motivation;
- the teaching elements must be carefully structured and disciplined;
- the presenter must not be a character in any dramatic dialogue and he must be a "native" speaker;
- the television programme itself should only be considered as one component of a fully integrated course;
- teachers must be given help with using the programme;
- as much film as possible should be used to bring the country to life;
- there must be evidence that the exact aim of the programme is clear and that the method matches this aim.

THE USE OF TELEVISION IN THE CLASSROOM

It is important to realise that television is not a teacher substitute. Teachers should first ask themselves "What do I want television to DO for me?" - not "What do I want on television?". Teachers must impart to pupils the technique of watching and should both prepare the material in advance and reinforce it. Television should be considered by all educationalists as one weapon in a considerable armoury and as an integral part of any teaching programme. A video-recorder is increasingly essential.

Television can be adapted to suit most teaching environments. There are certain simple, but important rules to observe.

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A P P E N D I X 3

QUESTIONS FOR DISCUSSION

Topic No. 1: "TV as a language teaching medium"

1. Why do people embark on a broadcast language course?

   - How far linked to absence of e.g. evening classes?
   - Are "broadcast courses seen as supplement"?
   - To what extent are broadcast courses an easier or more effective way of learning?

2. What do people expect to achieve?

   - How far is this expectation realistic in terms of time devoted to it?

3. What are the patterns of language learning activity?

   - e.g. Use of books, records, etc.
   - How regularly are programmes followed?
   - Is there preparation and follow-up?
   - Why do students drop out?

4. What are particular strengths and weaknesses of TV in language teaching?

   - How is student "at a distance" best involved?
   - Can he realistically be expected to make oral responses to a broadcast?
   - Should broadcasts aim at direct teaching or purely stimulate further study?

(Miss) S. Innes

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ANNEXE 4

B.B.C. FURTHER EDUCATION LANGUAGE PROVISION/CONTRIBUTION DE LA B.B.C. A L'ENSEIGNEMENT DES LANGUES

I. TELEVISION

Title/Titre	Target audience/ S'adressant à	Broadcast/ Année d'émission	Accompanying material/Matériel d'accompagnement L : livres/books D : disques/records
FRENCH/FRANCAIS			
Bonjour Françoise	Beginners/ Débutants : B	1965/66 1967/68	L + D
Répondez s'il vous plaît	B	1969/70	L + D
Suivez la Piste	More adv./ Degré Moyen : M	1966 1968/69	L + D
GERMAN/ALLEMAND			
Komm Mit !	B	1964/65 1967/68	L + D
Wie Bitte	B	1969/70	L + D
ITALIAN/ITALIEN			
Parliamo Italiano	B	1963/64 1966/67	L + D
Si Dice Cosi	B	1969 1971	L + D
SPANISH/ESPAGNOL			
Vamos a Ver	B	1967 1969	L + D
RUSSIAN/RUSSE			
Russian Alphabet	B	1966 1967	L

II. RADIO

FRENCH/FRANCAIS

Starting French	B	1964/65 1965/66	L + D
Keep Up Your French	M	1962 1964	L
Toutes Directions	M	1966 1966/67	L
Deux Enquêtes du Commissaire Maigret	M	1969 1970	L
Rendez-vous à Chaviaray	M	1970/71	L
Vient de paraître	M	1971/72	L

GERMAN/ALLEMAND

German for Beginners (two series)	B	1962 1962/63 1963/64 1964	L
Starting German : Reisebüro Atlas	B	1968/69 1970/71	L + D
Improve Your German	M	1961 1963	L
Es geht weiter	M	1965 1965/66	L
Der arme Millionär	M	1967 1968	L + D
Wiedersehen in Ansburg	M	1970	L + D

ITALIAN/ITALIEN

Amici Buona Sera !	B	1969/70	L + D
Keep up your Italian	M	1961/62	L + D
Talking Italian	M	1964/65 1965/66	L
Incontri in Italia	M	1969 1971	L

SPANISH/ESPAGNOL

Spanish for Beginners	B	1963/64 1964/65	L + D
Starting Spanish	B	1967/68 1970/71	L + D

Oigan Senores	M	1965/66 1967	L
Uno Paso Mas	M	1969	L
Mosaico Espanol	M	1969	L
RUSSIAN/RUSSE			
Introduction to Russian	B	1964/65 1965	L
First Year Russian	B	1966/67 1967/68	L
Keep up your Russian	M	1960/61 1961/62	L
Let's Go !	M	1966 1967	L
Second Year Russian	M	1968/69 1969/70	L
CHINESE/CHINOIS			
Introduction to Chinese	B	1966 1967	L
Speaking Chinese	M	1967/68 1968	L
ENGLISH/ANGLAIS			
Help yourself to English		1970 1971	L
ARABIC/ARABE			
Introduction to Arabic	B	1972	L + D

A P P E N D I X 5 a

PHASES IN THE TEACHING OF A FOREIGN LANGUAGE AND AUDIO-VISUAL METHODS

(Or. Fr. Mr. MERTENS)

I. RECEPTIVE PHASE

1. Understanding through objects or through pictures

(a) still picture
- blackborad
- flannel board (itself a transitional form)
- magnetic board
- wall chart
- illustrated textbook
- diascope (front projection without occultation = transparent screen, separate or attached to projector, mirror-screen)
- film strip projector
- overhead projector

(b) moving picture
- projector - super-8 sound cassette
- 16 mm projector
- television set (VTR, video-cassette, video-disc)

(N.B. with slides for key phases?)

2. Listen and understand

The teacher's voice, preferably a native speaker
- teaching tapes (radio, record-player)
- sound laboratory (audio-passive)
- loudspeaker of super-8 sound projector 16 mm television equipment (VTR, etc. ...)
- minicassette for individual sound (possibly for borrowing) - cf. phase 5

3. Synchronised presentation of objects or pictures and structures (see and listen)

(a) object or visual medium (diascope, projector, film strip, wall chart, illustrated textbook, flannel or magnetic board, overhead projector (see I 1(a)) and audio medium (voices on tape: tape recorder, sound laboratory);

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(b) audio-visual medium (pictures + sound: super-8 or 16 mm projector, television set, VTR).

4. Comprehension checks

- oral questioning
- comprehension tests
  sound medium (voices on tape, sound laboratory) and reply evaluator ("feedback classroom")

N.B. from phase 8 (reading) on, the combination of visual medium (text, transparency for overhead projector) + reply evaluator is possible.

II. REPRODUCTIVE AND PRODUCTIVE PHASES

5. Listen and imitate

Voice of the teacher ("native speaker")

(a) audio-active (comparative) laboratory (+ portable twin-track tape-recorder with micro headset)

(b) tape-recorder (radio, record-player)

(c) loudspeaker of television set, of super-8 or 16 mm projector, of VTR.

N.B. Individual checks are difficult (b + c)

6. (a) Dramatisation, possibly with the help of pictures (see 1(a) and 1(b)).

N.B. If acting is also being studied, attempts can be recorded and criticised (VTR and camera = mini-studio or portable TV; closed circuit TV)

(b) Different kinds of drill, in context or not (equipment, see under 5).

7. Imitate, then speak (transition from imitation to free expression)

- visual stimuli (slides, photographs, figures for flannel board, films of expression)
- audio stimuli (exchange of tapes, conversation among pupils)
  - by telephone
  - around a table, with microphones (possibly with tape-recorder)
  - in the language laboratory (with the possibility of linking several pupils).

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8. The reading of familiar texts, followed by new texts

   - the textbook first of all
   - then free reading
   - finally, newspapers, magazines, books.

9. Copy then write (Is it necessary for every pupil to be capable of writing compositions in a foreign language?)

   - the textbook (copy known texts)
   - VTR or language laboratory (dictation)
   - audio-active comparative laboratory (dictation at pace of individual; preparation of written passages, possibly inspired by visual stimuli (see under 7))

10. Possibly translation (systematic translation is reserved for future teachers, translators and interpreters)

    - translation of printed or written texts (textbook, free reading, prepared text, unknown text)
    - simultaneous translation of a verbal message (tape-recorder, language laboratory)

J. Mertens
Inspector of Audio-Visual
Methods: Belgium

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A P P E N D I X 5 b

CHOICE OF THE BEST MEDIA

Suggestion by Mr. Mertens (Belgium)

I. Present advantages of 16 mm film:

- colour
- availability
- repetition at will
- possibility of stopping on single frames
- quality of sound
- quality of picture
- large screen
- possibility of viewing by large groups.

II. Areas in which 16 mm film and TV are equal:

- sense of authenticity
- empathy
- presentation of photographs
- presentation of still documents
- viewing by smaller groups.

III. Present advantages of television

- for the single student
- low per capita cost

IV. Present solution:

- a shared regional film-library with 16 mm films and videotapes
- a school film-library with super-8 films
- standardisation of VTR equipment in all the schools in each geographical area.

V. Future solution:

- standardised videocassettes or videodiscs.

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A P P E N D I X 6

SHORT REPORT

presented by

Mr. V.T. GOZZER (Italy)

I. GENERAL POLICY

Italy has been in the vanguard of experimenting in the use of television media for learning foreign languages, with "Telescuola". The English and French lessons, which began to be transmitted during the 1960-61 school year, came within the framework of the unified lower secondary school experiments carried out by the Ministry for Public Instruction. The didactic principles on which such lessons and their implementation for television were based received wide consent not only in Italy, but also abroad (1). In fact today "Telescuola" is still talked of as one of the first successful experiments in the field of educational television in Europe.

The programmes were interrupted for various reasons, primarily functional and financial, in 1966. This certainly does not mean that the fact that television constitutes one of the most useful media for learning foreign languages was, or is doubted in Italy. However, with the aim of using it more rationally its limits ought not to be ignored. Amongst these, the fact that the communication between television media and viewer in one way stands out, so that "a television programme provides the viewer with linguistic models, without receiving in return opportune information about how and to what extent such models are taken in, in other words a means of "feedback", so important in the teacher-student relationship in general and in the language learning process in particular, is lacking (2).

It is appropriate to add, with reference to this, that in Italy, mainly thanks to Professor Renzo Titone, an interesting attempt is being made, within the framework of a systematic study of the methodology of teaching foreign languages by means of television, to provide some proposals for solving the serious problems connected with feedback in educational television. The RAI has recently published a very interesting paper on this subject: "The teaching of foreign languages by television", by

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(1) See: Hickel, R., "Modern language teaching by television", Council for Cultural Co-operation, Council of Europe, Strasbourg, 1955.

(2) M.L. Sala, "Il contributo dei corsi televisivi di lingua all'apprendimento linguistico", in "Lingua e Didattica", No. 6, Milan, December 1971.

Renzo Titone, with rational bibliography on TV and audio-visual aids in the teaching of foreign languages, in collaboration with C.A. Vavaretta, Rome, September 1971. As far as closed-circuit television is concerned, it should be said at once that even if it has only recently been introduced into Italian schools, several lower secondary institutes and universities already possess it, and that the big appropriations which are provided for by the "proposals for a new plan for schools", are granted for the next five years and will allow a great many schools to have it in the near future. Therefore the need is felt for thecretical type studies and surveys together with practical experiments, so that closed-circuit TV can be rationally used for foreign language learning, too. In fact the teaching of foreign languages is assuming a growing importance in Italy. It suffices to say that the difficulty of co-operating efficiently with the other countries in the European Community, if the Italians do not solve the major problems encountered in overcoming the language barrier, is finally being realised.

For these reasons, the study of foreign languages occupies a larger space than in the past both in the planned reform of the higher secondary school (1), and in the University Reform Bill at present being debated by parliament. As far as language teaching in the elementary schools is concerned, a significant and essential step forward has been taken with the presentation in the Chamber of Deputies of a Bill which has as its object: "Regulations for the teaching of modern languages in elementary State schools". If, as it is hoped, the Bill is passed, the teaching of foreign languages in primary schools, put into practice at first experimentally, will become a reality that should bear enormous weight in the future of language teaching in Italy. As for adults, apart from the RAI about whose programmes more will be written, public and private organisations and associations, such as municipal universities and philological circles, also teach languages. The Milan Town Council is in a position apart with its well known organisation of evening schools, where, both as a result of the number of enrolments and the audio-visual aids at their disposal, the language courses figure prominently.

As for the other audio-visual aids, a notable increase in the number of scholastic units provided with language laboratories has been observed - the research carried out by Giovanni Freddi in 1968 revealed the existence on 31 March of that year of ninety-eight laboratories with an average of twenty-one student places per laboratory (2) and a noticeable

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(1) See: "New approaches to secondary education - Italian problems and prospects", Technical report, CERI-OECD, 1971.

(2) G. Freddi: "I laboratori linguistici in Italia", in "L'educazione linguistica", pp. 443-453, Fratelli Balombi Editori, Rome 1968.

increase in the quantity and quality of the material destined for laboratory use produced in Italy. Criticisms and notes of caution on the use and efficiency of the language laboratory have not been lacking, but generally the use of a laboratory is thought to be of great help, and the tendency is to encourage the use of them in as many schools as possible.

Other instruments such as the film-loops projector, video-tapes, etc., and new techniques of programmed instruction such as the computer assisted or computer managed instruction are beginning to be known, discussed and in some cases used.

II. EXPERIMENTS

Besides what has been illustrated in the first half of this document, as far as experimenting with the use of audio-visual media is concerned, the following should be added:

(a) In the field of television, now that the "Telescuola" experiment has ended, three courses of English are being transmitted. Two of these, broadcast for some years in the course of the "Sapere" programmes, were aimed at adults until last year, while the third, started in 1967-68, was intended for the unified lower secondary school pupils. The three courses, as a result of the experience gained, are now addressed to secondary school students to be used, integrating with school lessons, in the following forms:

(1) The lessons are broadcast more than once during the week so that a greater possibility of coinciding with normal school timetables is offered. The first transmission is in the afternoon so as to offer a preview of the lesson to the teachers;

(2) The series of lessons is conceived as a supporting agent and, as such, is only broadcast some months after the start of the academic year so as not to interfere with the scholastic programme prepared by the class teacher;

(3) A volume containing the texts of the filmed episodes, exercises and explanations of grammar and vocabulary has been published for each course.

The first two of the courses, which are all based on the principle of constant repetition of sentences, containing a vocabulary and rigorously graded structures by native speakers, are taken from episodes in the "Walter and Connie" series. The third, prepared by the BBC in collaboration with the British Council, uses a filmed series of exciting science-fiction episodes entitled "Slim John".

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From what has been said it is clear that the concept of an entirely "substitutive" course, typical of "Telescuola", has been abandoned in favour of the "supporting" course.

(b) Other forms of experiment are carried out at the Centro Europeo dell'Educazione (Villa Falconieri, Frascati) during seminars and revision courses. The Centre uses the work of Professor Titone and other scholars such as Professors Amato and Arcaini, besides a very modern "Multimedia Laboratory", where all the most modern technological instruments for learning are to be found. It is sufficient to mention the first number of the publication "Quaderni Lab" (CEE, Villa Falconieri, Frascati, June 1971) to give an idea of the value of the experiments and research carried out by the CEE. In this publication, to use Professor Titone's introductory words: "The various essays, articles and scientific reports devoted to the language laboratory present the latter not as an isolated technical complex, but rather as a first-rate integration of the various audio-visual media, closed-circuit television, programmed instruction and teaching machines, electronic elaborators for educational use, etc., in rapid development today".

On a lesser scale research and experiments are also carried out by other institutions.

III. FORECASTS

There is no doubt that the next five years ought to bring a radical change and improvement in the teaching of foreign languages; not only for the presence of the subjects in types of schools where up until now they have been absent, but also for the increase in timetable and widening of programmes in all the other types of educational establishments.

An improvement, though not as great, is also foreseen in the universities and the field of adult education.

The experiments, studies and research carried out in recent years also point to a decisive improvement in teaching methods and techniques. Of course political will and stability represent a very important factor, as does the possibility of having the personnel and means necessary for positive results. It seems that the Italian Government does not intend to disappoint the expectations. In the proposals for the new "Five Year School Development Plan for 1971-75" sent by the Technical Committee for Programming to the Ministry of Public Instruction, detailed recommendations are laid down for the adoption of educational technology and for the reception of

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innovations in teaching, with special reference to modern languages. The reference to "forms of collaboration with the radio and television groups" stands out particularly. Amongst other things, it is affirmed that, "various transmissions for foreign language teaching, which are even to be intended for the earliest school years, are to be studied particularly".

If the proposals are accepted, the financial means that the Technical Committee recommends for "educational technology" are imposing and adequate. In fact they amount to 18 million lire in the space of five years.

"Proposals" to deal thoroughly with the problem of preparing and bringing up to date the teaching personnel are not lacking. Naturally for language teachers a special problem exists, that is, the lack shown by a considerable part of them of a specific knowledge of the language. This is due to the fact that, especially as a result of resistance from trade unions, the point of excluding from language teaching those who do not have the right qualifications has not yet been reached.

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A P P E N D I X 7

Preliminary information

supplied by

Mr. HICKEL, Director of the Regional Centre
for Educational Documentation,
STRASBOURG (France)

NOTE: This information is in summarised form and is not comprehensive. It was collected in 15 days from the chief authorities whom we were able to contact. It is presented in brief form in accordance with the Plan proposed in doc. CCC/EGT (71) 42.

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1. GENERAL POLICY

Closed circuit television will remain a part of university equipment and is also becoming particularly widespread in public technical education and in training and retraining institutions outside the national education system. Half-a-dozen experimental institutes at secondary level (classical and modern) are equipped with it and are actively pursuing educational research. At this level, however, experiments are most frequently and most fruitfully carried out in the sciences, geography and history, and in the teaching of French language and literature rather than in that of living foreign languages (but see point 2 below).

Radio and television, on the other hand, broadcast open circuit programmes regularly:

A. radio; on the VHF waveband there are programmes on the national network from regional university level to beginners' level, with linguistic programmes for the permanent in-service training of teachers, totalling some 15 hours of broadcasting per week. The CRDP (centres for educational research and documentation) are trying to provide, in tape-form, those lessons which their timetables prevent classes from hearing; flexible records are also available to help surmount these difficulties.

B. TV; complementary programmes on cultural aspects of those countries whose languages are being taught, programmes of information on education for teachers, schools broadcasting and TV programmes for the education of adults, who watch them singly or in formal groups.

English-language programmes are for the most part bought from the BBC.

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Finally, it should be pointed out that audio-visual methods, particularly for the teaching of modern foreign languages in the first two years, are gaining ground and spreading rapidly, both for English, where the choice remains widest, and for German, Spanish, Italian and the other languages. Language laboratories of the "heavy" type and lighter equipment are becoming rapidly more widespread; introductory, retraining and co-ordination courses are organised for teachers. The tape-recorder is now used as widely as it deserves and the recording of exercises will remain one of the duties of the "native speaker" language assistant.

2. EXPERIMENTS WITH CLOSED-CIRCUIT TELEVISION

At university level, and particularly in institutes of applied linguistics, closed-circuit systems are chiefly used in training future teachers (self-assessment, discussion of videotapes recorded "on location") and the long-range supervision of "library" type language laboratories presently in use.

As regards the provision of information for teachers in service, certain centres place portable closed-circuit systems with video-recorders at the disposal of voluntary groups. These are chiefly used to produce "rough versions" of educational programmes, which it is intended to film at a later date. Educational programmes are also exchanged, when several institutions have been provided through regional agreement with mutually compatible video-recorders.

In secondary education, one should mention, by way of example, some very interesting experiments which have been carried out with closed-circuit television systems:

- at the Lycée Henri-Martin in St.-QUENTIN, where the headmaster and his wife (Mr. and Mrs. NARCY) use film sequences which they have shot in England, drawings and enlarged diagrams of the speech organs as part of a new experimental method which has been the subject of a doctorate thesis;

- at the MARLY audio-visual centre, short films are used to "animate" dialogues, which are normally illustrated only with slides (Mr. LESAGE, Mrs. REGOURD);

- at the Ecole Alsacienne and almost without assistance, Mr. PAU has for the last seven years been using with his pupils an original closed-circuit television system for the teaching of Spanish (with the support of the audio-visual centre of ST-CLOUD);

- other centres have initiated similar experiments, sometimes using portable cameras and video-recorders.

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3. PROBABLE FUTURE DEVELOPMENTS

Let us start by quoting:

A. the opinion of the Inspector General, Mr. EVRARD, doyen of modern language experts:

(1) "The results obtained from closed-circuit television systems, like those obtained from other teaching aids, depend on the use made of them. In a general sense, they tend to magnify the bad as well as the good qualities of teachers.

(2) It is certain that such methods have least relevance in the field of modern languages, since dialogue and free exchange, in every case active expression, are the basic and important things."

B. the opinion of Mr. J. RAYNAUD, Director General of OFRATEME (the French Office for Modern Educational Techniques):

"The Committee on audio-visual methods in the teaching of modern languages is concentrating its research and its efforts on the installation of audio-active equipment, and is not concerning itself with closed-circuit television. Institutes of secondary education are also recommended to use for audio-active equipment the credits allocated in the VIth Plan."

C. There is a widely-held opinion that the imminent introduction of video-cassettes will open up a new source of audio-visual material for single learners, which can also be used in classrooms equipped with a modified receiver. Research and documentation centres could then be provided with a distribution and even a duplication service, analogous to the lending libraries which they currently operate for books, records, films and tapes.